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# THE SCHOOL REVIEW

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## TEXTBOOKS IN RHETORIC AND IN COMPOSITION

REPORT OF STANDING COMMITTEE OF NEW ENGLAND ASSOCIATION OF  
TEACHERS OF ENGLISH ON AIDS IN TEACHING ENGLISH <sup>1</sup>

Your committee, acting under the instructions of this association, begs leave to submit a report on textbooks in rhetoric and in composition. No attempt has been made to include in it all the textbooks in these subjects to be found in the publishers' lists, nor even all that have come into a somewhat extended use. The fact that a book finds no place among these reviews is no proof that it is not an excellent one well suited to the needs of schools. The enforced limits of such a report as this make many exclusions necessary.

Some difficulties connected with our task will readily suggest themselves. First, it is no part of the committee's purpose to convert itself into an advertising medium for any book or publishing house. And this has imposed certain restraints upon us. Then, there is no general agreement among teachers as to a desirable plan for composition and for rhetoric such as might be exemplified in a textbook. Again, it is quite impossible to review a book with the utmost fairness if the reviewer has no sure means of knowing for what grades of school work the author intended it. The last and perhaps the greatest difficulty of all is due to the fact that what might seem to be the very best book from an ideal point of view may become, in the hands of the teacher who lacks knowledge of the subject and a hearty interest in it, coupled with real enthusiasm in teaching, a poor one, ill adapted to getting the little good that may be gained from the study under the circumstances.

It has seemed best, therefore, to attempt to describe upon what view,

<sup>1</sup> Homer P. Lewis, superintendent of schools, Worcester, Mass., *Chairman*; Miss Kate L. Clarke, Rogers High School, Newport, R. I., Miss Lillian W. Fay, High School, Holyoke, Mass.—November, 18, 1905.

in the opinion of the committee, a good textbook in each study should be based and what it should contain, and then leave it in large measure to those who consult the report to judge how far each book reviewed corresponds to this ideal.

In connection with the textbook, we must take account of the teacher. First of all, the teacher of language ought to be mightily impressed with the importance of her work. She should have a firm conviction that language should be the core of the curriculum, and that it is not to be subordinated to any other study. Rather, it should have the primacy in the course. "The significance of the development of modern education," says Nicholas Murray Butler, "can best be estimated by the progress of the mother-tongue toward the central place in formal instruction." Again, the teacher should clearly understand the fact that thought in any line can go no farther than language can be induced to follow it; that along the avenue of language is the approach to all the sciences and to all other forms of knowledge; that the man who seeks to do any exact thinking in any direction must first master a vocabulary adequate to the purpose; that the study of words and their functions in the sentence is the most natural way of bridging over the chasm between concrete and abstract thinking, between the animal way of seeing life and the human way. For the basis of all civilization is the capacity to communicate ideas. Utter poverty of the means of expression spells utter isolation and stagnation. The greatest upward movement in evolution began with the development of articulate speech. Every gain in the power to reveal inner states of mind by language strengthens the bonds of association and leads on toward the end of all progress, the final reconciliation of men.

Secondly, the teacher should appreciate at its full worth the value of language as *a means of training*. "The concrete subject which is best suited for training the abstract powers is language," says Laurie. And, in fact, the invention of language is an attempt to escape from the domination of the concrete to the realm of the abstract. "Mind grows only so far as it finds expression for itself." The main part of this expression being through speech, "the supreme subject of all education is language." By words, we share the common consciousness of the race which has shaped itself in these symbols.

Furthermore, "language is the highest physiological acquisition that distinguishes man from the brute." The mental physiologist tells us that the study of language causes the excitation of much wider brain areas, and hence contributes more to the higher evolution of man, than any other study.

Nor is this an intellectual gain only. It affects the morals as well, for

the study of language, to the end that our speech may mirror more perfectly our thoughts, tends toward greater and greater truthfulness. The constant feeling that we have said what does not express our thoughts inevitably dulls our respect for truth and our perception of it.

Now, if teachers in elementary schools were equal to the task, and if superintendents and supervisors were broad-minded enough to give teachers freedom and to be satisfied with less uniform results or attempts at them, we should need no textbooks in language-study, perhaps, beyond such a compilation of literature, fable, and myth as would serve, when carefully graded, as the basis for the study of literature and expression, leaving all the mechanics of composition to the good sense of the teacher. Great literature is the natural ally of language-study, because in it are to be found the most perfect forms of expression and the models most interesting to children.

We shall do well to avoid the idea that the art of expression may be best taught, or even well taught, through exercises based upon general information, history, art, or science. In literature, as we have said, must be found the models of expression worthy of imitation. On the other hand, there is danger that we shall subordinate language, the study and practice of expression, to the technique of language; that we shall arrange our lessons according to some fancied logical order of studying the mechanics of composition, rather than in the line of the development of the child's interests. Many are the books founded upon the letter, and in this case there is no doubt that the letter killeth. The mechanics of expression—capitalization, punctuation, correct spelling, paragraphing, the sentence, the order of words—all these are mere implements for attaining complete expression. But how often is this alleviating thought presented to the child? Rather are these set before him as the very sum and substance of the matter in hand. Seldom or never is he taken into the secret that the highest art in language is to rise through these to the point of forgetting them—to the point of acquiring such a language-sense as shall make such things as unnoticeable to his thought as, to his sight, is the window-pane through which he gets a vision of the outer world. Language is most perfect when it attracts least attention to itself. Our textbook must not flourish its tools in the pupil's face. It is disastrous to have him too conscious that he is studying language and composition. Someone has said that if a man goes through a course in gymnastics to the refrain, "I am doing this for my health! I am doing this for my health!" the result is sure to be fatal. So when the teacher says to her pupils, "Come now, today we will study the sentence or the use of capital letters," they become

like the seekers of Vergil's Sibyl and go away nourishing a deep-seated loathing for the guiltless sentence and the innocent capitals. Nor is the teaching by insistent repetition, without making clear the central reason for it all, without the compelling interest, likely to give any better results, as is shown by the old story of the boy writing "gone" a hundred times as an exercise after school, and then leaving a note for the teacher saying: "I have *gorn* home." Children have a marvelous power in some cases of evading the domination of habit.

We must avoid, then, the dangers of regulating a textbook on composition by the desire of introducing day by day a new item in the technique of writing. Rather, the pupil should be told to seek first the kingdom of literature, and all these things shall be added unto him. By literature he can be taken into a world of wonderful and beautiful things, and, like a child, he will immediately become anxious to tell them to others. And in the telling let him be made to discover the means of expression. If he can be made to feel the glow of enthusiasm and delight, the technical parts of language will seem no burden to him, no obstacle, but rather a needed help. For, as Chubb says: "We communicate knowledge in vain, if we do not evoke stable and growing enthusiasms."

Now as to the book itself:

1. A good grammar-school textbook should recognize that the child has used language several years, and has studied it three years or so before he comes to the book. He knows, therefore, a good many facts about language, and has a right to escape the insult to his intelligence that too many books contain.

2. Our textbook should show a well-developed plan, like our books in grammar and arithmetic, though possibly we are not quite ready for that yet in the present state of knowledge of the order of growth of the child's interests.

3. It should give the minimum of grammar up to the seventh or eighth grade. Let the pupil be made to feel the need of the mechanical aids to composition, and some of the facts of formal grammar, before he begins to learn about them. An exercise in reading an unpunctuated, uncapitalized paragraph will bring him to a realizing sense of the help of the first, and a perception that words have different functions will awaken in him some desire for the second.

4. The book should give much attention to words, their history and derivation, especially in the upper grades. We may remember what Holmes said: "When I feel inclined to read poetry, I take down my dictionary." The history of words is real poetry, and if the pupils are not

fascinated by this kind of study, we may legitimately suspect the power of the teacher.

5. There should be provision for much copying, conversation, reproduction, and picture-study to develop the imagination and an interest in one of the most noble forms of expression. It should carefully avoid all paraphrasing of poetry. It should keep in mind that narration comes before description, yet is closely interwoven with it. It should develop the word-sense, the sentence-sense, and in some degree the paragraph-sense.

6. It should not attempt to teach history, geography, facts of science, and give general information through lessons in language. It should suggest that compositions be written out of the fulness of the pupil's knowledge and out of his desire to express himself, and not as the result of special research. The essay for a literary society which smacks of the encyclopædia, with the interest and vivacity of the encyclopædia lost in transmission, is familiar to many of us. It should contain worthy poems and bits of prose for study and memorizing, such as shall help the teacher to sensitize the minds of the pupils to the best moral influences that literature may so potently exert. You remember President Eliot's testimony to the value of these memory gems in his own experience. Quintilian says: "The simple reading of great works, such as national epics, will contribute more to the unfolding of the student than all the treatises that the rhetoricians ever wrote."

"The price that the gods exact for song  
Is that we become what we sing."

In a lesser degree, perhaps, we become what we read, especially in our earlier years. What these selections should be may be a matter for much discussion and difference of opinion. Myths and fables, early epics and stories of heroes, should undoubtedly have a prominent place. "Myths," as Dr. Hall says, "are profoundly true, not to the external world, as the child knows and may be freely told, but to the heart and the world within." They are ethical in their tendency and may, as has been suggested, lie at the basis of proper religious training. Selections for memorizing should be either classics, old or new, that appeal to the child or such as shall prove "a possession for all time." Commonplace and trivial selections should gain no admittance to the language book.

These then, in our opinion, should be the characteristics of a language book designed for the elementary grades.

Turning now to high-school texts for rhetoric and composition, we may reasonably expect to find a new point of view because of changed condi-

tions. The elementary-school pupil "by imitation learns freshness, originality, and boldness." The secondary-school pupil will put more of himself into the work. His tendency to self-expression needs often to be chastened and repressed. He is now ready to be trained as to the manner of expression. He begins to have "a feeling for style and a capacity for appreciating poetry." He ought not to be constrained to have these develop by rules laid down in books. We may say with Dr. Thurber: "All the rhetoric to be taught in connection with English composition should be in the teacher's mind and habits. Utterly futile is the repetition of rules." The gradual but sure influence of models such as commend themselves to the pupil ought to be sufficient.

Our ideal textbook must connect itself with our theories of the best methods of teaching the subject in secondary schools. From the start, the teaching of English has been open to criticism from one side or the other. In the grammar method of teaching too much attention is paid to the mathematics of language. In the natural method the work is too vague. Now, is it not possible to attain the two ends at once—close reasoning and the cultivation of the artistic sense by the reading of good literature, and by the writing of good, clean, clear-cut English? If it is, the two methods of teaching should be combined.

The natural method, by a strong teacher, can be stretched to cover the ground occupied by the textbook on grammar and rhetoric. To do this, a great deal of work in preparing an outline for the class must be done by the teacher. Every teacher should own all the textbooks he can lay his hands on. From them he should make out a plan of his own to fit the class he is teaching; or, better yet, to fit the needs of each pupil in that class.

It is one of the chief duties of the teacher of English to afford to his pupils practice in clear and orderly expression. Behind this is clear and orderly thinking. This can hardly be attained from the dry pages of a grammar. It is founded on interest. This is aroused, with the least expense of time and study, by the reading of good literature. When the pupil *sees* the clear thought expressed, his curiosity is easily stirred to a study of the "how" of it all. The student must seek and find the "main incident," the theme, then the subdivision of topics, then the sentence thought—and so on down to an understanding of the very words themselves. The names of terms—copula, object, complement, etc.—are easy enough now that the reason of it all has been previously made clear. Verbs are unconsciously conjugated, pronouns slip into line, when the boy sees that they must "to make sense." That is reason enough, then, why

the work should be correct, and no rule of rhetoric and grammar can give him anything better by which to guide his expression.

The first requisite, then, for a "Course in English" is plenty of good literature. Narration, description, exposition, argumentation—all these in the textbook are but dull, lifeless words; but in the living, pure English of a master-workman they become something to conjure with. So, too, when he understands the structure of the paragraphs and the sentences, it will not be hard to get him to try to write for himself in the same way. He will use narration, description, etc., somewhat as the master used it, lacking, of course, the skill of the author. Imitation is inherent in the youthful make-up.

By this time, if the teacher has worked out his plan carefully, he can safely spend considerable time on pure grammar. Pupils will grind on form when they see the sense of good usage. They could have no definite aim unless they had first comprehended what others had done in the way of expression.

Of course, this method—scientific in intent—demands more of the teacher than it does of the textbook. No textbook can take the place of the teacher's plan for his own pupils. When something definite is needed, for instance, on "Figures of Speech," or on "Prosody," the teacher should be able to turn to books and ask the pupils to consult them for the facts they contain.

Textbooks in rhetoric have passed through three stages in recent years. First, we had rhetoric for its own sake; then rhetoric for the sake of literature; and now we have reached the stage when the theory that rhetoric is for the sake of clear expression holds sway. It is no longer to be treated as an art for the use of the literary or professional man. "The changes," says Professor Genung, "which have taken place in the study of rhetoric have been steadily in the direction of making the subject more democratic, of emphasizing its value for the many rather than for the few." We are realizing more and more that the clear and forceful expression of ideas is necessary in business and in conversation as well as in literature. The business letter and the literary model, as far as concerns language, are not unlike. In both the attempt is made to express one's meaning with perfect clearness. This leads us to say that rhetoric is to be treated as a useful rather than as a fine art; that it can therefore be brought down to the level of the elementary- and high-school pupil, and should not be treated as if for the guidance of men of letters only.

If we are to have a textbook put into the hands of the pupils, and there may be an honest difference of opinion as to the advisability of this,



it should treat rationally and inductively the mechanics of composition, and it should give exercises such as are not an affront to the intelligence of the pupils. It may well face the fact that the grammar studied in the elementary schools, before the pupil was capable of understanding it, should be boldly reviewed to some extent, if the course in rhetoric is to be followed with intelligence. It should give an analysis of some good selection under each of the four forms of discourse.

Next our book should show us how to go to work to put our experiences into writing. This is creative work and should be inspiring. According to the laws of development, narration of simple incident and plain description come first; then more elaborate forms of both. Exposition follows; then argumentation. The latter should be founded upon the simple basic principles of debate, generally attractive to pupils of the secondary-school age. Our text may well treat briefly of the method of expression under such subdivisions as figures, clearness, energy, elegance, and style.

Illustrative material, except in very limited amount, should not be found in the textbook. The literature read will furnish ample illustration in a really living form such as will create a lasting impression. The teacher will keep in mind that the textbook is a servant, not a master, in the study of rhetoric.

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#### TEXTBOOKS IN RHETORIC AND IN COMPOSITION FOR ELEMENTARY SCHOOLS

1. *The School Course in English.* By Edward A. Allen and William J. Hawkins. (Boston: D. C. Heath & Co., 1905.)

Book I, 171 pages, has a good table of contents, but no index. There is an attempt to correlate literature, nature-study, and language. It is designed for a three years' course of study, and would be suitable for Grades IV, V, and VI. It contains a few well-chosen pictures for study. A large number of selections of prose and poetry is given for study reproduction, and as a basis of composition work. The book contains also some dictation exercises and many industry studies. The literature for study and the poems for memorizing are well chosen. The book is planned with "the belief that language is best learned by associating it in its use with the best forms of expression of the best literature." Book II is devoted mainly to grammar. It contains 78 pages, however, given to composition. We have here a more advanced study of the sentence from models, an extended treatment of letter-writing, and about 30 pages devoted to the paragraph. The treatment of subjects in these books is in large degree inductive.

2. *The Mother Tongue.* By Sarah Louise Arnold and George Lyman Kittredge. (Boston: Ginn & Co., 1902.)

Contains 320 pages, with good index, but no table of contents. It has a few suggestions for teachers. It is apparently designed for the fifth, sixth, and seventh years of school life. It contains many pictures for study. The selections of prose and

poetry for study and conversation are good. These selections show much variety and will be found interesting. There are many lessons devoted to information. The book provides for many reproduction lessons. The amount of writing for early grades is large. It contains enough grammar for the seventh grade.

3. *Steps in English*. By Albert LeRoy Bartlett. (Boston: Silver, Burdett & Co., 1899.)

Contains 173 pages. It is designed for early intermediate grades. It gives considerable space to the study of grammar, treating of all the parts of speech with some of their properties. There are many pictures for study. Many poems, fairly well selected, are given for memorizing. Lessons are directed largely to giving information, especially of nature. The study of correct forms of speech is prominent. Generally the studies and selections are more informing than interesting. Language is made subordinate to the mechanics of composition and grammar. The grammar is more advanced than the general scope of the book would lead us to expect.

4. *Modern English Lessons*. By Huber Gray Buehler and Caroline W. Hotchkiss. (New York: Newson & Co., 1903.)

Contains 308 pages, with full table of contents. It is designed for higher primary and grammar grades. The text is well illustrated. The book treats of the nature of language, the writing of names, rules for punctuation, common errors, letter-writing, sentences and their structure, and the parts of speech. The literary selections for study and those for memorizing are excellent. The composition subjects are generally related to the literary selections, with an attempt to connect them with the pupil's experience. The treatment of grammar is sufficient and well developed.

5. *Language Lessons from Literature*. (Webster-Cooley Series.) By Alice Woodworth Cooley. (Boston: Houghton, Mifflin & Co., 1903.)

Book I, 200 pages; Book II, 415 pages. Contain excellent tables of contents and indexes. The author has left it uncertain for what grades the books were designed. They are suitable for grades above the fourth. The books have numerous admirably selected pictures for study. There are full and valuable suggestions to teachers. The language work is based upon the study of good interesting selections of literature. Much attention is given to copying and reproduction. Thorough study and discussion of the literary selections is suggested. There are many lessons devoted to spelling and to the study of words. Narration, mainly in the form of biography, and description are introduced as a basis for work in composition. Book II contains enough technical grammar for the seventh or eighth grade. The books are well developed, interesting, practical, and of a high order of literary merit.

6. *Language Lessons*. By Charles DeGarmo. (New York: American Book Co., 1897.)

Book I contains 144 pages, with a good index. It has "progressive exercises in composition and an inductive approach to grammar." It is designed for Grades III and IV. The book contains abundant pictorial illustrations. There are two classes of exercises running through it, sentence exercises and composition exercises. In composition exercises an outline is often suggested. There is not much literature given as a basis of work. Selections from *Robinson Crusoe* and the story of the Trojan

War are given, however. A large part of the work is informational. The treatment of technical subjects is more advanced than is usually found in books of these grades. Book II contains 188 pages. It is designed for Grades V and VI. It follows the same general plan as Book I. It provides for much reproduction. Fables, nature-study, extracts from biographies, brief stories, and stories from the *Odyssey* form the subjects for reproduction. There is a full treatment of the mechanics of composition, and of technical grammar. The book is especially strong in the direction of developing a sentence-sense.

7. *Inductive Course in English.* By Larkin Dunton and Augustus H. Kelley. (Boston: Thompson, Brown & Co., 1900.)

Book I contains 183 pages, with good table of contents and index. It is designed for higher primary and lower grammar grades. It gives brief suggestions to teachers. Considerable space is devoted to picture-study. The book is simple in the treatment of the subject. It aims especially to develop the sentence-sense. There is an abundance of copying, dictation, and invention of sentences based upon models. The memory gems are well chosen and graded. The technical grammar is sufficient for the sixth and seventh grades. The language is largely subordinated to the mechanics of composition. Book II contains 244 pages. It follows the same lines as Book I, with fuller and more advanced treatment. The subject is well developed and is treated in a thoroughly inductive manner. The technical grammar is excellent and sufficient.

8. *Modern English.* By Henry P. Emerson and Ida C. Bender. (New York: The Macmillan Co., 1905.)

Book I is not yet published. Book II contains 312 pages given to grammar and 76 pages to composition, with good table of contents and index. It treats briefly of choice of words, antonyms, synonyms, word-building by suffixes and prefixes, variety of expression, the paragraph and its development, with abundant study of models, narration, biography, description, letter-writing, the principal figures of rhetoric, and punctuation. The appendix has a brief history of the English language. The treatment of composition gives reason to hope much for Book I.

9. *Language Lessons.* By Wilbur Fisk Gordy and William Edward Mead. (New York: Charles Scribner's Sons, 1903.)

Contains 215 pages, with good table of contents and index. The book is designed for lower grammar grades. It is abundantly illustrated and has well-selected pictures for study. The suggestions to teachers will be found valuable. The book urges much conversation as a preliminary to composition. Conversation, dictation, and reproduction are the main features of the early part of the work. Much is attempted in the way of suggestions and outlines to stimulate the pupil to originality. The selections for study and reproduction are interesting and good. The technical grammar is sufficient for the sixth grade.

10. *New Language Lessons.* By Thomas W. Harvey. (New York: American Book Co., 1900.)

Contains 188 pages, with brief table of contents and full index. It is designed for higher primary and lower grammar grades. The book is in the main an elementary grammar. One lesson in every five is given to composition. It provides for some

picture-study, and has a fairly full treatment of letter-writing. A rather full treatment of technical grammar is arranged for early grades. Paraphrasing of poetry is recommended.

11. *Two-Book Course in English.* By Mary F. Hyde. (Boston: D. C. Heath & Co., 1902.)

Book I contains 211 pages. It is designed for those beginning to write English, and provides work for three years. It has well-selected pictures for study. Compositions and conversations are based largely upon poems, myths, and fables. The written work for the earlier years is abundant. The book is interesting and well graded.

12. *Elementary English.* By E. Oram Lyte. (New York: American Book Co., 1898.)

Contains 160 pages, without table of contents or index. It is designed for three grades. It is profusely illustrated. Some suggestion for the guidance of teachers is given. Some correlation with the work in drawing is attempted. Many exercises in filling in outlines of sentences are given. Considerable attention is paid to reproduction, forms of words, and the mechanics of composition. Subjects for work are drawn largely from stories, literature, history, and science. The book contains very little technical grammar. It is rather elementary.

13. *School Composition.* By William H. Maxwell and Emma L. Johnston. (New York: American Book Co., 1902.)

Contains 224 pages, with table of contents, but no index. Appendix I has rules for punctuation. Appendix II contains hints to teachers. The book is designed for Grades VIII and IX. It is divided into four parts, each part designed for ten weeks' study. The work is based upon excellent models. An important part of the work for the pupil consists in making outlines of the models, reproducing the models from the outlines, and writing compositions upon similar subjects. The exercises are concerned largely with exposition, description, narration, letter-writing, and the paragraph. Much emphasis is laid upon the proper placing of phrases and clauses. The book is notable for its careful directions and for its suggestions of subjects for compositions.

14. *Steps in English.* By A. C. McLean, Thomas C. Blaisdell, and John Morrow. (New York: American Book Co., 1903.)

Book I contains 245 pages, with table of contents and index. It is designed for Grades III, IV, and V. Each year's work is divided so as to give ten weeks each to observation lessons, study of pictures, study of stories and poems, and note- and letter-writing. Four lessons are to be given each week to composition and one to grammar. Picture-study has its due place in the book. The material for study is derived from anecdotes, brief descriptions, poems, and natural history. Much of the work consists of information lessons. Book II contains 123 pages of composition work; the rest of the book is given to grammar. The composition work is made up mainly of letter-writing, narration, practical description, and persuasive writing. A brief exercise is given upon the organization and conduct of a society or meeting. The treatment of punctuation is ample.

15. *Language Lessons*. By Robert C. Metcalf and Orville T. Bright. (New York: American Book Co., 1896.)

Part I contains 159 pages, with table of contents. It is designed for primary grades. It gives many suggestive pictures for study. Many information lessons form the basis for conversations, study, and writing. The selections to be memorized are many and good. Letter-writing, spelling, phonetics, and the mechanics of composition receive due attention. The amount of writing is large for primary grades. Part II contains 256 pages, with brief table of contents and full index. This is written for grammar grades. It contains studies of Longfellow, Whittier, the Careys, Holmes, Lowell, Bryant, and Emerson. Information lessons are continued, dealing largely with natural history. A few pages are devoted to the history of the English language. There is a brief treatment of grammar suitable for the grades for which the book is written. The book is especially strong in conversational exercises and in the study of words as to good use, formation, derivation, and pronunciation.

16. *Lessons in Language*. By J. N. Patrick. (Philadelphia: J. B. Lippincott Co., 1898.)

Contains 224 pages, with alphabetical table of contents. The book is written for Grades IV, V, and VI. It makes no provision for picture-study. There are many suggestions to teachers distributed through the book. Copying, dictation, and reproduction are duly attended to. Much composition work is based upon nature myths and facts from everyday life. Technical grammar is given prominence even in the work intended for the fourth grade. The language is made subordinate to the mechanics of composition and the technical grammar.

17. *Language through Nature, Literature, and Art*. By H. Avis Perdue and Sarah E. Griswold. (Chicago: Rand, McNally & Co., 1902.)

Contains 238 pages, with full table of contents. This is a new departure in language. It is apparently intended for one year's work; it abounds in good, well-chosen pictures and illustrations. Stories about animals, descriptions of plants and trees, fables, pictures, poems, stories about artists, occupations, and general information are made the subjects of conversations, drawing, and composition lessons. The mechanics of composition are not neglected. The work is correlated with the seasons of the year; e. g., in the fall a picture of an autumnal scene, poems about autumn, and autumnal occupations are to be studied. The book leaves much freedom to the teacher. Most of the work mapped out is for reading and conversation.

18. *Everyday English*. By Jean Sherwood Rankin. (Boston: Educational Publishing Co., 1903.)

Book I contains 232 pages, with table of contents and full index. It is written for intermediate grades. It contains no pictures for study. The book, as the author says, is iconoclastic. It does not treat of the subject in the usual formal way. It gives very little attention to the sentence as such. It is devoted largely to a vocabulary, on the theory apparently that with a full vocabulary and interest on the part of the pupil the sentences will take care of themselves. Much of the instruction is to be given by talks to the children about language; yet the pupil's activity is not forgotten. There is a very full discussion of words, their origin, changes in meaning, names, colloquialisms, slang, dialects, provincialisms, idioms, newspaper English, etc. There

is an adequate treatment of narration and description. The appendix gives ample treatment of the mechanics of writing and most valuable helps and suggestions to teachers. It contains also a full list of poems for reading and study. If rightly handled, it must prove an inspiring book for pupils and teachers. It might be found too difficult for the pupils of the grades for which it is written.

19. *Introductory Language Book*. By Alonzo Reed. (New York: Maynard, Merrill & Co., 1905.)

Contains 256 pages, with brief index. It gives no space to picture-study. Very full directions are given to teachers. The plan of the book is to teach language through observation and practice, with no attempt to teach technical grammar. Language is studied mainly for correctness of expression, without much regard for interest. Much attention is given to the sentence and to uniting sentences to form paragraphs. Many outlines for compositions are given; these are based largely upon facts of natural history and short stories. No poetry for memorizing or study is given.

20. *Lessons in English*. By W. H. Skinner and Celia M. Burgert. (Boston: Silver, Burdett & Co., 1900.)

Contains 150 pages, with brief index. This is a unique book, designed to adapt to primary instruction the interpretive system of studying literature originated by Professor L. A. Sherman, of the University of Nebraska. It treats of principles of interpretation under the following heads: effects, or hints; emotional words and phrases; the study of metaphor and types; the theme; poses and pictures; suggestions for teaching the forms. The book is designed for primary grades, and contains reports of many lessons, with questions and answers of the children given verbatim. Much of the book is addressed to the teacher. The method of the book seems worthy of investigation and trial.

21. *New Lessons in Language*. By Gordon A. Southworth. (Boston: Benj. H. Sanborn & Co., 1901.)

Book I contains 201 pages, with good index. It is written for intermediate grades. It aims to give much practice in conversation, and to lead children to be more observant of objects around them and of facts in the field of science. Many pictures are given for study. Other subjects for study are largely of the informational kind. Language is subordinated to getting information and to the mechanics of composition. The book is full in its treatment of dictation, reproduction, the study of words, letter-writing, and punctuation. The grammar seems too advanced for intermediate grades. Much written work is required in early grades. Book II contains 330 pages, with table of contents and full index. It is mainly devoted to grammar. About one-fourth of the book is given to composition suitable to grammar grades. The principal subjects treated are copying, dictation, letter-writing, narration, description, choice of words, the paraphrasing of poetry, and the study of literature. The appendix gives a brief history of the English language and treats of punctuation.

22. *Essentials of English Composition*. By Horace S. Tarbell and Martha Tarbell. (Boston: Ginn & Co., 1902.)

Contains 281 pages, with good table of contents and index. It is written for higher grammar- and high-school grades. Many suggestions are given to teachers. The subjects treated are: letter-writing, description, narration, reproduction, and

essays, study of Longfellow, style, secretarial writings, choice of words, and punctuation. The selections of models for study and reproduction are excellent. The subjects for compositions are too suggestive of research to be suitable for grammar grades. An especially valuable chapter is the one on secretarial writings.

23. *Foundation Lessons in English.* By O. S. Woodley and M. S. Woodley. (New York: The Macmillan Co., 1902.)

Contains 201 pages, with full table of contents and good index. The book has many pictures for picture-study. There are good suggestions to teachers. The book follows the spiral plan. Much attention is given to variety and exactness of expression and to choice of words. Composition exercises are always to be preceded by conversation lessons upon the same subject. Sufficient attention is paid to memorizing poems and to reproduction. The selections of literature are made with reference to form and literary merit, not for the purpose of conveying information. But little technical grammar is introduced. The amount of writing may be found excessive for the younger pupils.

#### TEXTBOOKS IN RHETORIC AND COMPOSITION FOR SECONDARY SCHOOLS

1. *Introduction to Rhetoric.* By William B. Cairns. (Boston: Ginn & Co., 1899.)

Contains 262 pages. Provides for the parallel study of style and invention. Part I, "Style," discusses language determined by usage (spelling, grammar, punctuation, capitalization, reputable and questionable words), and language adapted to the needs of the reader (clearness, force, ease, unity, figures of speech, variety). Part II, "Invention," devotes one chapter to each of the five forms of discourse. The author's plan contemplates the writing of exercises in narration and description by the student while he is studying Part I; the writing of exercises in exposition, argument, and persuasion while reviewing Part I. Illustrative material and exercises, though not abundant, are sufficient and suggestive. The exercises, especially, joined with the direct, clear, simple expression, go far to secure the success of the author's aim—to "present rhetoric as a reasonable study."

2. *Composition and Rhetoric for Schools.* By Robert Herrick and L. T. Damon. (Chicago: Scott, Foresman, & Co., 1899, 1902.)

Contains 466 pages in five parts. Part I deals with preliminary work in composition-writing, how to choose a subject, development of topics into paragraphs, building up of sentences, punctuation, letter-writing; Part II covers the principles of good usage; Part III is given to diction, and Part IV to the laws of the sentence and paragraph, unity, coherence, etc. Part V includes a study of the whole composition, covering description, narration, exposition, and argumentation. This textbook covers the work necessary for a four-year high-school course in composition. It is rather complex for the young pupil.

3. *The Principles of Rhetoric and Their Application.* By Adams Sherman Hill. (New York: Harper & Bros., 1878.; revised edition, 1895.)
4. *The Foundations of Rhetoric.* By Adams Sherman Hill. (New York: Harper & Bros., 1894.)

5. *Beginnings of Rhetoric and Composition: Including Practical Exercises in English.* By Adams Sherman Hill. (New York: American Book Co., 1902.)

These three books, too well known to need comment and too important to be omitted, are an interesting study in the evolution of the high-school rhetoric. In each, accuracy in form and diction is made of paramount importance; but the successive revisions show suggestive modifications of the original plan. The first, though liberal in illustrations, makes no provision for class exercises. Of the 400 pages of the text, the first 246 are devoted to grammatical purity and the choice, number, and arrangement of words. The remaining pages discuss the kinds of composition, with the emphasis on argument. The treatment of the sentence, the paragraph, and the whole composition, as such, is brief (30 pages). The second book (325 pages) has omitted all study of the forms of discourse; to clearness, force, and ease has been added unity, which is moved to the third section of the work, and given service under the sentence. Part III (20 pages) discusses the paragraph. Though exercises are not introduced, each principle is illustrated by numerous examples of the desirable and the undesirable form side by side. In both books the appendix provides the student with an excellent handbook of punctuation. In the third book (495 pages) punctuation is promoted to the early pages of the text, the paragraph precedes the sentence, and the discussion of the "qualities of expression" is relegated to the last section. The author, however, has not been swept away from his earlier convictions; the book he gives us is, last as first, a rhetoric, and offers the teacher no assistance in the selection of paragraph topics, preparation of outlines, or any other devices of "composition made easy."

6. *Outlines of Rhetoric.* By J. F. Genung. (Boston: Ginn & Co.)

Contains 342 pages, in three parts. Part I deals with the mastery of the principles of style; Part II, with the organization of materials, including the arrangement of sentences, paragraphs, and the complete essay; Part III is in the form of an appendix, containing rules and illustrative material. This is a carefully worked out text, covering material suitable for second-year pupils in the high school. Especially good on "diction" and "sentence structure."

7. *The Working Principles of Rhetoric.* By J. F. Genung. (Boston: Ginn & Co.)

Too difficult for high-school pupils, but of great value to the teacher that wishes to study into the details of the organic processes of composition.

8. *Elements of English Composition.* By Tuley Francis Huntington. (New York: The Macmillan Co., 1904.)

Contains 362 pages. Planned for a course of four years, two recitations per week. Part I (128 pages) discusses planning and writing, with considerable emphasis upon the selection and gathering of material and the various methods of paragraph development. Part II (73 pages) deals with revision: essentials of sentence structure, kinds of sentences, the choice and use of words. Part III (139 pages) treats of letter-writing—an especially detailed and helpful treatment of the subject—of narration, and of description, each in a full chapter; it relegates both exposition and argument, in rather summary fashion, to the concluding 34 pages. The appendix supplies hints on the preparation of manuscript, and rules of punctuation and capitalization.



Knowledge of grammar is taken for granted. A distinctive feature of the book is the large number of exercises based on revision of previous writing of the student, and on his own experience and observation. This characteristic, together with the form of direct address so constantly used, should go far toward making the pupil realize the practical and individual nature of the study of rhetoric.

9. *Studies in English Composition, with Lessons in Language and Rhetoric.* By Harriet L. Keeler and Emma C. Davis. (Boston: Allyn & Bacon, 1892.)

Contains 210 pages. Arranged for schools having a weekly exercise in composition, the course extending through three or four years. Of the twenty chapters, thirteen are devoted to composition (narration and description, eight; persuasion, two; versification, letter-writing, book reviews, one each); two chapters, to a study of authors; and of the remaining five, one to the sentence and paragraph. Rules for punctuation and the use of capitals, with lists of common abbreviations, are slipped into an appendix. The general plan provides a selected model for study, followed by parallel exercises. These, usually lists of topics, are accompanied by "suggestions to the writer," which supplement the apparently meager treatment of rhetoric.

10. *Primer of Essentials in Grammar and Rhetoric.* By Marietta Knight. (New York: American Book Co., 1904.)

Will meet the need felt by many teachers who do not care for an extended textbook on grammar and rhetoric. In 64 pages the book sums up all the necessary rules for the structure of sentences. The directions for theme-writing are brief, clear, and helpful. All illustrative material is omitted, but it is assumed that the teacher will provide enough of this in connection with each subject; this suggestion is one of the best things in the book. The "Don'ts" are well worth reading.

11. *First Manual of Composition.* By Edwin H. Lewis. (New York: The Macmillan Co., 1897.)

Contains 292 pages in six chapters, covering a series of selections to be used as models for general composition work, with practical explanations for the benefit of the pupil; punctuation and sentence structure; description; narration; exposition; and argumentation. The revised edition (1902) is valuable for first- and second-year high-school work. A compendium of useful rules for spelling, punctuation, and correctness of sentence form. The illustrations are unusually interesting and pertinent.

12. *Inductive Lessons in Rhetoric.* By Frances W. Lewis. (Boston: D. C. Heath & Co., 1900.)

Contains 300 pages. Intended to accompany the study of literature "throughout the course." The first three chapters treat of the qualities of style: clearness, force, elegance; the next six, in order: verse, description, narration, exposition, argumentation, persuasion. An appendix of 43 pages presents the principles of capitalization and punctuation, discusses sentence form from the point of view of grammar, provides for a study of letter-writing, and adds further exercises upon the principles already advanced. The plan of the book is indicated by the title; the pupil is not "given the facts and principles of rhetoric," but "helped to discover them for himself." The leading questions in the body of the text and the pages of rules in the appendix indicate the inevitable falling away from this high standard. The illustrative material is abundant and well chosen; the exercises in composition-writing—the themes mainly

from literature—are varied and numerous; and though one may be skeptical of the result with certain classes, there can be no doubt of the author's statement as to "the stimulating effect of turning the pupil into a book full of questions."

13. *Composition and Rhetoric*. By Sarah E. H. Lockwood and Mary Alice Emerson. (Boston: Ginn & Co., 1901.)

Contains 470 pages in four parts. Part I has a review of the principles of grammar and of the rules of punctuation. Part II is devoted to description and narration. Part III contains a treatment of the paragraph, the essay, and sentence structure. Part IV gives a study of longer prose forms, and versification. The book attempts too much in the way of details of both grammar and rhetoric to be of great use in the high school. The treatment of "figures of speech" is clear.

14. *Composition—Rhetoric*. By Mrs. Margaret S. Mooney. (Albany: Brandon Printing Co., 1903.)

Contains 344 pages. It is divided into two parts, and has an appendix. Part I, in six chapters, covers an exposition of the various forms of discourse, including narration, description, exposition, and argumentation. Part II, in eleven chapters, explains the structure of the paragraph and the sentence, the various theories of versification, figures of speech, style, etc. The appendix gives a summary of the rules for punctuation and capital letters. This book is too detailed to be easily adapted to high-school use.

15. *Rhetoric in Practice*. By A. G. Newcomer and Samuel S. Seward. (New York: Henry Holt & Co.)

Contains eight chapters, 285 pages. A chapter is given to each of the following: narration, description, exposition, argumentation, paragraph structure, sentences, words and the mechanical processes of spelling, punctuation, and letter forms. It is a suggestive book, steering clear of the conventional in rhetorical form.

16. *Principles of Composition*. By Henry G. Pearson. (Boston: D. C. Heath & Co., 1897.)

Contains an introduction by Professor Arlo Bates, and 106 pages of text. Arranged for a freshman course at the Massachusetts Institute of Technology, two recitations a week, for sixteen weeks. Of the thirteen chapters, the first five deal with the whole composition; the next three, with the paragraph; the next three, with the sentence; the last two, with words. An appendix of eight pages presents an admirable summary of the principles of good use as applied to diction, grammar, and punctuation. The book is intended as a "manual from which the student may learn the general principles of English composition." As it is designed to "accompany a thorough course in theme-writing," it provides few exercises and illustrations. Though it is written for more advanced classes, the simple, direct style and original and forceful handling recommend the book for use in the last year of a high-school course.

(The admirable plan of this original book—applying the principles of unity, coherence, and emphasis, successively to the whole composition, the paragraph, and the sentence, ending instead of beginning with words—is elaborated by the addition of numerous exercises, examples, and lists of topics (with 34 pages of preliminaries and 50 pages of appendix) into a good working manual of 387 pages, published by

the same firm: *Composition and Rhetoric*, by A. H. Espenshade, 1904—one of the best adaptations of the Harvard doctrine of English composition to the last years of the high-school course.)

17. *Composition and Rhetoric*. By Maude L. Radford. (New York: Hinds, Noble & Eldredge, 1903.)

Contains 375 pages. Planned for the first two years of the high-school course. The first three chapters discuss the principle of unity; the next two, the principles of coherence and mass, as applied to the whole composition and to the paragraph. The two following chapters handle the subject of the sentence and the word. The remaining four chapters—not quite half the book—are devoted to the forms of discourse: description, narration, exposition, argumentation. An appendix provides rules for punctuation, examples of faulty sentences (thirty pages), and of barbarisms and improprieties (ten pages), and additional exercises upon the principles already studied. Each principle is illustrated by well-chosen selections—frequently from students' themes—and enforced by pertinent questions; and abundant provision is made for written exercises. Especially elaborate and effective treatment is accorded to description and narration.

18. *Composition—Rhetoric*. By Fred Newton Scott and Joseph Villiers Denney. (Boston: Allyn & Bacon, 1897.)

Contains 373 pages, divided into seven chapters and an appendix. The first three chapters deal with the paragraph. Every detail of paragraph structure from indentation to summary is carefully explained and illustrated by quotations. Chap. 4 covers sentence structure. Long and short sentences, loose, periodic, and balanced sentences, are defined and their use explained. Chap. 5 is devoted to the logical arrangement of ideas, and chap. 6 takes up the treatment of these parts with reference to emphasis and proportion. Chap. 7 deals with "What Not to Say." The appendix contains directions for preparing and criticising manuscripts, material for analysis, subjects for compositions, and a summary of rules for the use of capitals and punctuation. As a whole, too difficult for most high-school pupils. The treatment of the "paragraph" in this book is the best that we have discovered. The book should be carefully studied, from cover to cover, by every teacher of English.

19. *Elementary Composition*. By Fred Newton Scott and Joseph Villiers Denney. (Boston: Allyn & Bacon, 1900.)

Contains 241 pages, in six chapters. Two chapters are given to oral and written forms of composition under the general idea of development of a topic. Chaps. 3–6 include discussions of description, narration, exposition, and argument, designed to be carried out by both oral and written recitations. At the end of the book is a list of words that are often misused. Useful in first-year work, both for oral and written expression. It contains a valuable set of "models" of the different kinds of discourse, especially narration.

20. *Composition—Literature*. By Fred Newton Scott and Joseph Villiers Denney. (Boston: Allyn & Bacon, 1902.)

Contains 389 pages, in twelve chapters. Chap. 1 has some suggestions on "First Principles" of special interest to the teacher. Chap. 2 treats of the "Planning of a Composition," with particular reference to the idea of unity. The same subject is

carried over into chap. 3, with added emphasis on the grouping of ideas. Paragraphs and sentences are taken up in detail in chap. 4; words and their use in chap. 5. Chap. 6 explains figures of speech. Chaps. 7-11 are given to the discussion and illustration of the four forms of discourse—narration, description, exposition, and argumentation. Chap. 12 contains a brief and interesting exposition of versification. An "all-around" high-school text. As good as the *Composition—Rhetoric*, but simpler in form and content.

21. *A Modern Composition and Rhetoric*. By Lewis Worthington Smith and James E. Thomas. (Boston: Benjamin H. Sanborn & Co., 1901.)

Contains 398 pages. Designed to cover a course of two years. Parts I and II (with the aid of the appendix) treat of accuracy; Parts III and IV (about a third of the book), of artistic effectiveness in composition. Like most rhetorics of the last ten years, the book follows the Scott and Denney plan of proceeding from the whole composition to the sentence and the word. Much more than the usual space is allowed to the subjects of diction, the use of figures, and prosody. Especially full and effective treatment is accorded the question of sentence structure: the relation of form to thought, and the means of subordination. Illustrative extracts and suggestions for written exercises are abundant and helpful.

22. *The Principles of Rhetoric, with Constructive and Critical Work in Composition*. By Elizabeth H. Spalding. (Boston: D. C. Heath & Co., 1905.)

Contains 267 pages. Though complete in itself, the rhetoric "offers opportunities for the application of rhetorical theory" in a study of *Silas Marner* and *The Vision of Sir Launfal*. The twenty-one chapters of the work treat most of the topics usually discussed in high-school textbooks, but in an order apparently based on purely esoteric principles. Five—not successive—chapters, headed "Answers to Pupils' Inquiries," deal with punctuation, capitalization, the correct use of certain words and grammatical forms, and letter-writing; two chapters are devoted to the study of poetry; and the ever-useful appendix offers interesting suggestions for the "Correlation of English and Library Work." An especially good feature of the book is the abundant use of material from students' essays. The topics suggested for class exercises are generally excellent, and in comforting variety.

23. *A Progressive Course in English for Secondary Schools*. By Charles N. Stebbins. (Boston: Sibley & Co., 1904.)

Contains nine chapters, 238 pages. The first three chapters are given to the use of capital letters, punctuation, and oral composition. Letter-writing takes up the third chapter, and theme work, including narration, the rest of the book. The various forms of discourse are generously illustrated by quotations. Attached to the regular rhetorical work is an outline of *Ivanhoe*, chapter by chapter.

24. *Elementary English Composition*. By Frederic Henry Sykes. (New York: Charles Scribners' Sons.)

Contains 328 pages, in six parts. Part I, under the head of narration, deals with story-telling, letter-writing, and biography. Part II, under description, brings in an interesting study of the qualities of style. Part III is an exposition of the short story—its principles, motives, characters, action, and setting. Parts IV and V take up exposition and persuasion. Part VI explains the principles of versification. The appendix

contains a list of the signs used in correcting proof and manuscripts. The text illustrates the idea that composition is not "correctional but creative." It contains a unique collection of quotations, both in poetry and prose, suitable for first- and second-year work in the high school. The use it makes of old legends and heroic tales is suggestive and interesting.

25. *Elementary Composition*. By W. F. Webster. (Boston: Houghton, Mifflin & Co., 1903.)

Contains 324 pages. It is suitable for the last two grades in the grammar grades and the first year in the high school. Of the eight chapters, one is devoted to each of the following subjects: kinds of quotations, with a study of the punctuation, structure of paragraphs; sentences, with special reference to use of words and figures of speech; composition in general; choice of subject and amplification of topic; narration; description; letter-writing. Each chapter is fully illustrated by apt selections. An appendix contains "Hawthorne's Great Stone Face" and a summary of rules for punctuation. The text covers, in a delightful way, the work of the last two grades in the grammar school and the first year in the high school.

26. *English: Composition and Literature*. By W. F. Webster. (Boston: Houghton, Mifflin & Co., 1900.)

Contains 275 pages. Arranged for a course of four years, five recitations per week, in composition and literature. A detailed outline for this course occupies seven pages of the introduction. Chaps. 1 and 2 discuss the distinctions between the various forms of discourse, and the principles that should govern "the choice of theme;" chaps. 3-6 discuss narration, description, exposition, and argument; chaps. 7-9, paragraphs, sentences, words. An appendix furnishes, besides the usual rules for punctuation, various suggestions to the teacher, and a "supplementary list of literature." The author's aim has been, not "to write a rhetoric," but to "teach the methods of simple, direct, and accurate expression." To this end, an endeavor has been made to include only those principles "which every author of a book on composition or rhetoric has thought essential." Illustrative material is effectively used. The chapter on narration treats incidentally unity, mass, and coherence; and also bestows a touch upon kinds of sentences, choice of words, and number of paragraphs. Following each chapter are several pages of suggestive questions and exercises, many of which, like the treatment of the forms of discourse, suggest decidedly advanced work for beginners.

27. *Composition and Rhetoric by Practice*. By William Willams. (Boston: D. C. Heath & Co., 1891.)

Contains 329 pages. Basic idea: "Little theory and much practice is by far the most effective method of treating composition." Belonging to the period preceding the predominance of the paragraph, the book deals largely with the separate sentence. Grammar, capitalization, punctuation, appear boldly as integral parts of the text proper; while the sentences "to be corrected" march in platoons, with no hint of their impending doom. The chapters on poetry have much to say of classification and scansion, and are devoid of "tone color" and "personal appeal." A good example of the rhetorics that smiled upon the paraphrase, and inculcated elegance by the reuniting of a hundred disconnected sentences. After all, since revision plays so important a part in good writing, can we afford to condemn a method that trained the student to detect errors? And are the results of the new way so uniformly successful that we can abandon the old with no lingering regret?

## DISCUSSION

## COMPOSITION IN THE GRADES

MR. HENRY L. CLAPP, George Putnam School, Roxbury, Mass.: I wish I could say to you that I am going to tell you something new; but you know there is nothing new under the sun. What I have to say has been said a great many times in a different way—in a better way perhaps. But while I do not aim to say something new, I wish to mention some things that I have found to be true.

Of books of prose and poetry, of magazines and newspapers, of books for adults and children, of language books and grammars, of talks and speeches, especially just before public officers are to be elected, and perhaps I might say at teachers' conventions, we have an abundance and to spare. We are well-nigh overwhelmed with this great mass of language material. It is not a question of where we shall go to find it, but of how we shall get rid of a large portion of it, and select that part which will serve our purpose best. I cannot go into this great, extensive, and serviceable field, because I have not strength, and have not prepared myself for it by counting the molecules of water in the ocean, or some similar work.

The most important "Aids in Teaching English" refer, as it seems to me, to methods rather than to materials, to seeing clearly the constitution of children rather than to the make-up of books. I acknowledge the great service of books; but they are of secondary importance, while the children's educational treatment is of the first importance. The teacher may use the books; the books should not use the teacher. So I shall refer to methods first and principally, and books later, if I can. I will mention these points:

1. Perhaps the most important part of any language instruction is the formation of a vocabulary clearly understood and covering a wide range of subjects, observations, and experiences. I am now talking about elementary things; I am an elementary. I do not refer to that misty, emotional, prematurely taught vocabulary that is expected to be understood ten years later. I have little sympathy with the process of feeding to children food so strong that it cannot be digested for eight or ten years. That produces mental dyspepsia. I would give them such mental food as they can relish, digest, and assimilate now. I would not force their emotions any more than I would their speech. If care in this respect is not taken in the grammar school, it may not be in the secondary school. Professor Copeland of Harvard says in his work on *Freshman English*, which I hope you will all read:

Two-thirds of the daily work lies in local and contemporary description and narrative. The young men must not dream dreams or see visions, nor recall their childhood or their first fish, or their last summer vacation; they are to open their eyes, and keep them open, to scenes and events near at hand.

It seems from this that some secondary schools do not attend to this matter—not yours, but some in New York. Give the vocabulary time to grow sturdy, as plants do in the open air, just as the vocabulary grows outside of school in

connection with enlarged experiences. Our schoolhouse language is apt to be a hothouse product—forced, lacking in virility, and unnatural.

There is no better way of consciously adding to the vocabulary of children than by giving them regular opportunities to write about their own experiences or about natural objects. The children then use only the words they understand. The new words supplied are applied so often to the objects to which they belong that they come to mean something definite, precise, to the children. There is a clarity about this kind of writing that is not surpassed by any other kind. So a description of their own experiences has a clarity that the reproduction of a story has not. The first steps in scientific writing—that is, in accurate writing—are taken when the children describe natural objects and their own experiences. They form the habit of stating the exact truth, than which nothing is more important in language work. “Say,” says Denman Thompson, “honest, now, can a press agent tell the truth?” He might add another: “Can a Simon-pure politician tell the truth?” The claim is made that the newspaper is a great educator. Perhaps it will tell us who tells the truth.

Whatever doubt there may be in the minds of others, who are unacquainted with the results of children’s personal observations and written descriptions of natural objects and their own experiences, there is no doubt in my mind that the only proper way to learn the exact meaning of words is in connection with the objects or things or experiences to which those words belong. The child who frequently sees illustrations and makes frequent use of such words as “transparent,” “opaque,” “translucent,” “elastic,” “resinous,” “iridescent,” “metallic,” “stratified,” “whorled,” “scalloped,” “lobed,” “lilaceous,” or “thumb,” “tongue,” “wrist,” “knee,” “knuckle,” all hard words to spell, and scores of other words, will make a definite and practical addition to his vocabulary—a vocabulary that will grow up with him and into him as a part of his mental stock to be used immediately when required.

So one great thing is to enlarge the children’s experiences. Why, we see it in everything. How much the boys know now about motors, because they see them! They go to the shops where electrical things are done, and they can talk about armatures, and coils, and connections, and positives, and negatives, and volts, and all that sort of thing, with some intelligence, because they have had their experiences enlarged in that direction.

2. There should be written into the class program a regular place for language forms, known as dictation lessons, such as I have seen going on regularly for seventeen years in the school with which I am connected. The lower classes have during each week four periods of fifteen minutes each, and the upper classes three periods of twenty minutes each. The material, in the first place, was laid out carefully and apportioned to each teacher. There was a place—I mean a definite place—for abbreviations, possessives, marks of punctuation, capitals, series of words separated by commas, quotations, divided quotations, quotations within quotations, and a great many direct quotations that do not begin with capitals. That is the nearest thing to anything new that I shall say. During

the last ten or fifteen years, and especially during the last week, I have examined a great many books on language, and I have found but three books in the whole lot that refer to this matter to which I have just referred, not one of which treats the subject adequately. Here we go on giving this rule, "The first word of a direct quotation should begin with a capital," and we read the magazines all the time and see it controverted every minute, and see no inconsistency, nothing fictitious about that rule. I am astounded. But that was the beginning. The teachers have added from year to year very serviceable material to that original apportionment; so that each one's collection now is unique, individual, and original, and adapted to her everyday needs; and her everyday needs are mostly correlations for which no book is sufficient. The method is especially designed to cultivate the habit of taking the initiative; and that method should apply to every study.

Day before yesterday I came down in the car with a prominent grocer, who lives in my vicinity, and he said: "Have you a boy that you could send to me?" "What kind of a boy?" "Well," he said, "not this kind of a boy. I tell the boy that I have now, and whom I am going to discharge today, this, and he does it, and then he stands waiting for me to tell him to do something else. Then I tell him the next thing, and he does that; and so on the whole day through. Why," he said, "I cannot stand such a boy as that. What do you think is the matter?" Well, I had my own opinion; I think I had better not express it just now. You may think I am too iconoclastic, but perhaps you will gather from what I am going to say what I think about it.

The cumulative force of this regular, systematic work is properly appreciated by those who have experienced its results. No others can properly appreciate it.

3. There should be regular lessons in, and opportunities for, making topics and subtopics for composition work in the grammar schools. Here the judgment of the pupil is constantly appealed to. "Is this point more important than that?" "Does this point depend upon that, or *vice versa*?" "Is this arrangement natural, reasonable, and logical, or not?" Every pupil in the grammar school makes his own arrangement. A pupil's list is rearranged on the board by the teacher, after the judgment of the pupils has been called for and finally approved. Those who come nearest to the approved arrangement are gratified—and all try to come near it. This work is done regularly every two months on all kinds of composition work that we do—at one time on imaginative work, at another on experience, at another on reproduction, and at another time on a letter. That we have had going some seventeen years. The power developed in children by such careful and regular training cannot be easily appreciated by those who have not had a hand in doing the work. Here also the habit of taking the initiative is purposely cultivated. That ought to be the policy of every school.

One merit of the work is that it can be carried out by the average teacher successfully. That shows that it is on the right basis. In my opinion, no work is properly laid out or properly managed that cannot be successfully carried out by the average teacher. If we are so fortunate as to secure an extraordinary



teacher once in a while, we should rejoice and be glad. But we should beware of trying to make chrysanthemums as large as cabbages by special departmental work and other hothouse processes. What we want is stamina, power, initiative, in every child, so far as his constitution will admit. We must not be satisfied with a little off of the top, from a few choice spirits who are made to be such a credit to us. I want the work, of whatever kind it may be—drawing, music, science, language, or what not—to be so conducted that a large majority of every class will succeed so well that we shall not dislike to show that work, and that we shall not do as the teacher whom Dr. Rice saw did. You remember the book that he wrote, perhaps. After he had been all over the United States, and spent six months, he went into a room, and the teacher evidently did not want him to look at the papers. He took up one, and she took it away from him and said: "Oh, that is the poorest paper in the class." He took up another, and she said: "That also is the poorest paper in the class;" and so on. There were not any fit to be seen, in her opinion.

Now, these two sets of papers that I have brought down here were not prepared for any such use as I am going to make of them. Here are two sets of topics. I have been speaking about the preparation of topics, and what power it produces in children. These illustrate what I mean. Every member of the class was represented. The topics on history are first drafts, just as they came from the children's hands, written without any instruction in arranging a list of topics on that particular subject, and about a week after the subject had been dropped. There was no rearrangement whatever by the teacher. Each paper is individual, original, and convincing, but with all the errors that pupils are likely to make. Now, to me here is evidence of power and stamina, and that the work is on the right basis, because all the children in this case, I take it, succeeded. I want you to look at them. I don't say that they are without mistakes, that they could not be done a great deal better; but I am thinking of what a lift that would be to a secondary school if all the grammar schools did it, and what a lift that would be to the freshman English if they went from the grammar schools to some private school and did not go to a regular secondary school at all. I do not believe that forty-seven teachers in Rhode Island, for instance, taking them just as they come, could sit down and write as creditable a set of topical arrangements on a familiar topic, such as "What I Like to do Best"—that is pretty familiar—taking into account the handwriting, freedom from blots and mistakes, and logical arrangement, to save their positions as teachers. As usual, my belief is founded on experience, which was interesting in spite of its exasperating nature.

Professor Copeland says that one of the chief faults of freshman English is in the construction of paragraphs. From this we may infer that some secondary schools do not succeed in teaching the construction of the paragraph, if they teach it at all—not your schools, but some in Ohio.

4. Pupils must be trained to correct composition work all through the grammar school. Opportunity for such work should be insisted on. If the judgment is to be trained properly, there must be ample opportunities for its exercise. The

teacher's judgment should be the final court of appeal, and nothing else. The class should play the game, while the teacher serves as umpire, nothing more. As a means of teaching written English this work is indispensable to me. This is the result of my experience.

5. I have found many aids to the teaching of spoken English, so far as our schools are concerned, in opportunities to talk in the schoolroom. There the most favorable conditions for talking should be found, but unfortunately are not. A normal-school girl recently admitted that during her whole course she had not talked five consecutive minutes; that during weeks and months she did not say a whole sentence; that for days she did not say a word. Isn't that the case with some of our grammar schools and secondary schools? I think so. What opportunities to talk do they have? Now, a teacher who is gifted in the use of language, who has a hemorrhage of words every once in a while, likes to keep the faucet open. I do it myself. She may add to the fluency of speech a striking personality—I don't object to striking personalities, beauty, and all that sort of thing; but there is an element of danger in it—and then the entrancement of the pupils is made all the more certain, seductive, weakening, and possibly futile. The pupils simply let her entrance, and do nothing to speak of themselves. I don't mean that that is always the case, but I have seen it done many times. She has little idea of the difficulties that beset the way of the slow talker or writer; she cannot sympathize with him, nor get down to his level to help him, because she has never been down to his level. She may like to talk, or consider it imperative that she should talk, considering there is so much to be done, and yet she may not have the pleasing personality. She may be conscientious and devoted to her work, but may not take the right view of the educative process by which oral language is best developed.

I once knew a teacher of that sort, and a mischievous and irreverent boy wrote a notice something like this, and pinned it on the door where she was to enter:

Lecture by Marm Blank, today at 1 P. M.

All are respectfully invited—to stay away.

Go one—go all.

It was disrespectful, but not lacking in point. What would the boys of a baseball nine think of the umpire who talked so long and so well that they could not play the game?

The pupils should do the most of the talking in the schoolroom. That may sound new; it is not new, it is history now. What should they talk about? The easiest thing is the story, and so easy that everyone uses that, and some scarcely anything else. The written reproduction of a story is the poorest kind of composition work. I believe that is generally acknowledged. I remember, when I was in Clinton a week or two ago, I said that, and there was a noise all over the room, as if they approved, and then I thought I was right. It is the poorest because the thought is another's, as well as most of the vocabulary. It is a seductive form of memory work, both individuality and originality being wanting. The memory is the chief factor; of original thought there is none, or scarcely

any. The vocabulary, like a garment, is put on for the occasion, the recitation and straightway taken off when the ordeal is passed. I shall not soon forget a little scene that I saw in the little Canadian village of Yamachiche, where I spent some weeks two or three years ago. I was walking along a lonely road, and I saw a number of children, as I came within sight of a house, having, I thought, a rather hilarious time. As I came nearer, I saw that they were all dressed up in their mothers' and fathers' clothes. The girls were trailing their dresses around in great shape, and the boys were holding up their pantaloons, and they were having a fine time. I don't know that that made any permanent impression upon them. They probably took them off after the occasion had passed. But it made rather a permanent impression upon me, and it seems very much like this vocabulary that is put on for the recitation and taken off as soon as the recitation is passed. The author's vocabulary is used because of the inability of the pupil to call up synonyms fast enough to make sure of expressing the author's thought. He rather trusts to the words of the author than to his own, especially if his experiences are rather limited, if he is not a good reader. If he reads outside, why, he may supply synonymous words fast enough to express the thought of the author pretty well. But self-expression is infinitely better as a developer of power in the use of language. Now, the oral reproduction of a story has the same limitations as the written; it is serviceable, but in a secondary or tertiary degree.

But what else can the children talk about freely? "Freely" is a good word. A reproduction is trammled by the thought and words of the author. Children can be brought up to talk freely about all their lessons in school. I have seen it done a great many years. They can ask the questions, discuss them, and answer them. When they cannot answer them, of course the teacher is expected to do so. Sometimes she can't. I have the children ask me a great many questions to which I say right off that I don't know. I am not afraid to say that I don't know. They can talk freely, because they can use their own thought and vocabulary. They develop power to conform their thoughts and language to constantly changing conditions; and that is what we must do in real life—adapt ourselves to constantly changing conditions. Reason is the chief factor, not memory. That should always be kept in mind. They lose self-consciousness—that is, the thought of themselves—in talking of the subject; and that is the secret of the best talking—to lose consciousness of self. The educative value of children's questioning in school is known to only a few. It is the natural process of learning, and should never be stopped by a school. It is like a tremendous head of water unceasingly pressing for an outlet. Suddenly shut off the flowing current, and the water pipe is wrenched, sometimes burst. Suddenly shut off the child's natural current of questions, designed for his development and education, and his mental constitution is wrenched; but he cannot help himself. He may not realize what the real trouble is, but often takes his turn in making trouble. The ever-increasing current, when dammed up, is sure to overflow and make trouble somewhere. I have made many troubles for myself, quite unnecessarily if I had looked into the matter a little deeper. If I had looked into the constitution of the

children a little deeper, and I had not kept my nose in books, I should have come to the truth a little sooner. This may not be the truth, only my idea of it. It is a mere truism to say that the child learns to talk by talking and to write by writing. So his English depends on opportunity, methods, and practice primarily, and on books and ear-service secondly. The children's obvious characteristics, faculties, and habits should determine the bases of their education, and every book that conforms thereto will be welcomed as a most valuable aid.

#### STORY-TELLING AS AN AID TO ENGLISH EXPRESSION

MISS SARAH CONE BRYANT: I have always been accustomed to tell people that I like very much to talk, that I was never stage-struck or embarrassed; but I admit that I am distinctly frightened and very much embarrassed this morning, because I find myself in the awkward position of having almost to contradict, if I am honest in my own opinion, the speech of a man who has a thousand times my experience and a great deal more than my ability and reputation. The truth is that I don't want to contradict the speaker who has just preceded me, but I do want to present, as an important side, a side which he has definitely stated to be very unimportant, and I have to do it because I believe it. It seems to me that if the whole of the English language were merely the ability to get easily and readily words for one's own thoughts, it would be true that all such processes as depend for their success upon imitation would be base and irrelevant. But it is not true that the English language is wholly that, or that expression in it is wholly that; and if you will suffer me to be just a little bit roundabout, I think I can tell you what I mean better than by any direct statement.

I have just come from talking in the schools and for the superintendents of the Middle West, and I have been for two months altogether with teachers and with pupils. It happened naturally that such impressions as I had with regard to certain common habits of teachers and pupils were very much strengthened, and so just at this minute I find one very strong single impression in my mind which I want to give you. That impression is that we have somehow come to forget, in our eager work, that English is a spoken language; and by that I mean simply that we seem to have a feeling that English is a body of visible signs for abstract ideas, and that it presupposes a nation of mutes—people who cannot speak. Now, English—of course, nobody needs to reiterate this—is a body of sounds, isn't it? And it is not just a body of syllable sounds, that is, vowels, and consonants; but, if you stop to think of it, it is a body of sound in inflection. For instance, if a person says a thing in one tone of voice, it is very different from what it would be in another tone of voice. That is not a matter outside of language; that is language; that is English; and English is not English except as "she is spoke." When English is written, it is simply a substitute for speaking; that, at any rate, is the way it looks to me. It seems to me that when we appreciate the beauty of language, for instance, even in written literature, we appreciate it through our ability to imagine by sound what is there written. Now, the beauty of English is the beauty of sound, and it is a rare and wonderful beauty,

which, alas, we are almost losing from the face of the earth. Our ability to preserve and pass on the beauty of the English language seems to me to depend very largely on our ability to recognize this plain fact, that English is a matter of sound.

It has seemed to me that all the glorious written literature which we have would be powerless to preserve for us and transmit for us the real beauty of the English language, if by any chance the whole country at large should suddenly become afflicted with all of the terrible flaws in speaking which afflict different parts of the country. For instance, suppose that the Brooklyn way of pronouncing *or*—the *oi*, you know; *would*, for instance, instead of *world*—should be combined with a certain trick the middle westerners have, of pronouncing all final *en*'s *un*'s; and then suppose that should be combined with the rolling *r* that they have in some parts of the South and West; and then that you should have the nasal trick which you New Englanders have to such glorious perfection; then just take any beautiful line of Shakespeare or the Bible, and see what has become of it. I tested it this morning. I went over a number of sentences in this way to see what had become of the language, and finally I lighted upon this sentence: "All the world's a stage, and all the men and women merely players." I don't remember whether I have quoted it correctly or not. I just changed it as I had heard teachers in the last two months change those different words, and it became this: "All the woild's a stage, and all the men and womun merely players." That is intelligible, perhaps, but the beauty of the English language has been irrevocably lost in that sentence. If by any horrible mischance the whole country could be infected with all of its flaws, instead of each part with its own, you would no longer have a beautiful English language; it would not matter how it was written; you see, it would not be there.

Now, it seems to me a very valuable and necessary thing that we teachers should realize that English is a spoken language, and that the beauty of it is something transmissible, but, alas, easily losable. I am coming at the idea I started with. The children in our schools are particularly open to all forms of error in the way of pronunciation and inflection and general use of words, because, in the first place, of course, they have everything to learn anyway, so they have that, too; and then they are so much about with the children of the poorer classes in the city streets, and even in the country playgrounds, that they hear all kinds of foreign idioms, and dreadful slum idioms, and all that kind of thing; and nowadays in just about one-half of all our homes the children do not hear English in a beautiful, clear, exquisite manner; and so it comes down to the plain fact that they depend on the teacher usually for the English they get.

I am not pessimistic, and I am a most humble admirer of the work of the English teachers all over the country; but I must say that the past few years have made me feel very sadly that spoken English was at a discount among even our mature and intelligent teachers. I have had for two years now a very interesting class at Simmons College, which has a large proportion of teachers in it, and those teachers have been friendly and frank with me. They came there to learn what little I could give them about English, to teach again to their pupils, and

some of them are old teachers and know a great deal more than I do about methods. But nearly every one of those teachers was practically mute in English, not because she could not write, or choose words, or find medium for expression, but because she could not speak English as it ought to be spoken. The voice, the enunciation, the inflection, the whole thing was crude, childlike, and almost always nasal. Now, do you think in speaking of voice that I am departing entirely from the subject of English? You see my feeling is that English is something fluid; it is thought in language, and the language lives on the voice. I don't see how it can be language at all, if it is not borne to you by the voice. And isn't it true that the voice, and inflection, and pronunciation, can make farce out of tragedy? It certainly is. You can twist up your nose and pronounce a tragic line, and have it become the most utter farce; or you can say it without any common-sense in the inflection, and it becomes farce.

I want to speak of this a little later in connection with the value of imitation. Just at present I am lingering, I know, on the thought that children come largely to the teacher for their inspiration in English. Of course, they don't know that they do. All young children certainly do learn most easily by imitation, and they certainly learn most easily by unconscious imitation; and what I have to say applies chiefly to the young children. Children imitate every single inflection of your voice; they imitate everything they hear around them in the line of voice and pronunciation and all; and that is why, of course, the children of each generation reproduce all the faults of their locality.

I remember an instance of this which seemed to me very noticeable. A little while ago I was in Milwaukee. I was visiting where there was a child two years old—of course, much lower than the age of conscious imitation—and I was reading him *Little Black Sambo* one day. Do you know *Little Black Sambo*, a little book for very small children? There is one part of the story in which Little Black Sambo says: "*Please, Mr. Tiger, don't eat me up.*" It keeps going over and over again that same way: "*Please, Mr. Tiger, don't eat me up.*" In my effort to interest the baby I forgot that he was, after all, human, although a baby, and I emphasized very much more than was necessary. I kept saying, "*Please Mr. Tiger, don't eat me up,*" which was very silly of me, but I had forgotten that he was human. Presently I found his mouth moving. He was following along the story with me. At last he began to speak out loud, and he said, exactly the way I did: "*Please, Mr. Tiger, don't eat me up.*" Then I realized it was working there; he was imitating. Every time he thought of that story afterwards he would think of it just that way, you know; "*Please, Mr. Tiger, don't eat me up.*"

It is true that children of an older development in school imitate, too, in this same way; and I want, if you will let me, to tell you a little instance which proved to my mind the absolute effect of imitation. A little while ago I was in a school in Providence, where the supervisor allowed the children to recite something for me, something they had learned as a whole, just to teach them mass reciting. It was a bit of *Hiawatha*. It always is *Hiawatha*, you know, in the little ones'

schools; they always recite that. I got so tired of *Hiawatha* the last two months; I have heard it every day nearly. Well, it was that part which begins:

By the shore of Gitche Gumee,  
By the shining Big-Sea-Water.

These little bits of children were largely foreign Jews. A good many of the children of Providence are immigrants, and this particular room was full of them; but they recited with a beautiful, even, upward swing, almost like the chant of some foreign nation, and with perfectly exquisite enunciation, right straight through that whole stanza. I was absolutely astounded, because I have heard a great many children recite, and I am very much used to the swing and the jump that they give. I did not say much about it; I just waited to see what would happen. By and by I happened to drop into that school while the teacher was giving a new recitation of that sort, and then I understood immediately. She had a beautiful, deep, low voice, which came out with a smooth rolling kind of cadence, and she had beautiful diction, and she understood how to say poetry. She did not say it as if it were a succession of leaps, you know, but she said it as if it were a song which went on.

Then just a little afterward I was in Chicago. I went to a model school, where I was told that they were having some dramatization down-stairs, and it would be a good thing for me to see. They had a peculiar kind of dramatization there. One of the children stood and recited, and the other children acted out the thing as he recited. It was after the old idea of the pantomime, with an accompaniment. In this particular school they were, strangely enough, dramatizing *Hiawatha*. You would not think it possible, but they were. One little boy stood up, and he gave the recitation part. I must give you this. It was about *Hiawatha*. The little boy said:

But the fearless *Hiawatha*  
Heeded not her woman's warning;  
Forth he strode into the forest,  
At each stride a mile he measured;  
Lu— lu—

The teacher said "lurid."

Lurid seemed the sky above him.

He went on like that. I thought: "Why is that child so bad? Why should children say it like that?" Presently he forgot something, and the teacher said, "Never mind, we have not much time anyway, I will say it," and she said it in exactly the same way. She said: "Thén the little *Hiawátha*." She read it just like that; and then I knew, of course, that was her way of expressing things. Presently she did something which showed the whole situation to me clearly. She wanted somebody to be a rabbit and sit upon his haunches. They were all doing those things. And she said, in a tired, nasal kind of voice: "Which one of you can set up on their haunches?" I should not have believed it, if I had not heard it. Of course, right there one slips into the very stern necessity, which

has just been spoken of, of teaching the children the laws of English. If that woman, of course, had known the laws of English, she would not have said "set" and she would not have said: "Which one can set up on *their* haunches." But the fact was that she was teaching them unconsciously, not so much by law as by what she said.

It seems to me that imitation is one of the very best ways in which a small child can learn the beauty of the English language, but it presupposes that the teacher must have the beauty of the English language at control, and that is a pretty hard question to face. There is no one of us, I think, who does not feel conscious that he does not know all that he might about the beauty of the English language. In the first place, of course, we have to know its grammar. In the second place, of course, we have to know how to express ourselves with freedom and choice of words, and with a certain malleability of sentence and paragraph structure; but, more than that, we have to know what it sounds like when it is spoken. If we chop off the ends of our words, if we talk through our noses, if we pronounce our vowels without any fulness and resonance of sound, if our sentences are all mixed up together, it is not English, and no pupil will ever learn English from us.

If the English language were valuable only for the expression of the commonest thoughts, if you merely wanted to say, "How much does that cost?" "It costs so much," "I will take it;" or if you wanted to say, "Do you wish to come to dinner with me today?" and a person said "Yes," then it would not matter so much how we speak. But since our speech is one of the beauties, the finenesses of our civilization, it seems to me that it does matter how we say it, just as much as it matters whether we wash our faces three or four times a day or not. It is one of the finenesses, the beauties of living; and so I just cling to my feeling that it matters whether we speak good English or not. Now, suppose you are a cultured person, and you do speak with a good voice, and with a nice kind of pronunciation, and with a good inflection; then every time that you have a chance to speak for a given length of time before a pupil in such a way that he is very much interested, I think you give him a chance to absorb the English language.

I don't believe in talking pupils to death, and I fully agree with Mr. Clapp about the possibility of overdoing it; but on this occasion I am just trying to give you the value of that one thing in its right proportion. Of all kinds of talking that you can use to children, I suppose there is no kind which so absolutely takes them out of their conscious attitude of learning as telling a story. That is one reason why I believe so much in story-telling. Everything a child learns in hearing a story he learns in the beautiful way that he does when he plays; he does not know he learns it, and so he gets it for keeps. If a child listens to a good story, it is ten to one that he will remember it almost word by word; and I don't object to that. I should object to that, if that were all he were to get in school life; but I don't object to it. For one thing, he learns your good words, he learns your good inflections, he imitates you. Yes, it is perfectly true, he does



imitate. There are ever so many other times in the schoolroom when you can give him original work; but just for that one little while you let him imitate, happily, all that he imitates of you. Then he imitates with a freedom and a spontaneity which he won't get anywhere except in the story.

I fancy I am taking more than my time; am I not? I don't know whether I was expected to talk to you about story-telling; it would take too much time to do that. My idea was that perhaps I was asked to tell you some few ways in which story-telling applies to oral English. You see my general idea, whether you agree with it or not, don't you? One or two of the specific ways in which you can use story-telling, then, are the retelling and the dramatization ways. The retelling means largely that you tell a child, perhaps, a story a day, without telling him which one you are going to pick out for retelling, and then at the end of the week you have a story day, and you let the children, of their own choice usually, pick out some story they liked, and you let anybody who volunteers tell the story back to you again. You don't correct him; but if anybody else wants to correct him on a fact, or a color, or anything of that kind, you let that happen. Then usually one story is given to the person who, in the judgment of the class, tells it best; so everybody has a pet story finally. But everybody is kept telling all kinds of stories once a week right straight through the year. You will always find that the pupil imitates his teacher. You can always tell, whatever room you go into, just exactly what kind of a teacher he has. It is perfectly funny to hear children sometimes speak with a brogue; even little Jewish children sometimes tell you stories with a brogue. They won't do it with the ordinary answers, because those are not spontaneous, but they will sometimes do it with a story. Of course, that is an argument against the story-telling as a feature when the teacher is not good, but it is an argument for story-telling if the teacher is good. The imitation I admit quite frankly, because I believe in it from this point of view.

The dramatization is a little different. That occupies all the children at once, and it is really just a means of setting free their natural self-expression. It helps children to get over their self-consciousness, and helps them to get over that stiff schoolroom atmosphere they so often have. It usually means simply that they are allowed to play some story, and very often they are all allowed to play at once, so that everybody is either a silent partner in the game or a speaking partner. The *Hiawatha* dramatization was so funny that I must tell you a word about it. I did not approve of the *Hiawatha* dramatization, because the pupils dramatized everything that existed, whether it just stood still or not. Three of the children were the deep sea water. I never shall forget it. Here "the deep sea water beats upon the shore," and when they got to "beats upon the shore," the children who were the deep sea water were so interested in the story that they forgot to beat; the teacher turned around, and she said, "Beat upon the shore," and they beat upon the shore. That does not seem very valuable. The sort of thing that is valuable is a real acting out of the characters in the story which can be acted out. The best place that I have ever seen for that sort of work was Providence. The teachers in Providence have done a great deal of work in that

direction; and if any of you ever have a chance to visit Providence, if you have not seen those schools, I think you will get a good deal of light on the subject, because they have pursued it year in and year out with great vigor. Their children take an ordinary little story and invent their own play from it.

Now, just one word more, and then I will keep still. The idea of dramatization first appealed to me years ago, when I was entertaining children as a part of my business. I used to tell the story of the *Pied Piper* a great many times. The children always liked that story. At last one year I was hard put to it once at a Sunday-school party for something to occupy the children. After I had finished, they ordinarily had games, and so on, for the children; but this time they had generously assumed that I should occupy the whole evening; so I found myself occupying the whole evening. It occurred to me that the children might play the *Pied Piper*; so I said: "Would you like to play the *Pied Piper*?" They shrieked "Yes" at once. I said: "What shall we do?" Three at once came out and said: "Let me be the *Pied Piper*." Well, after that it moved on smoothly enough. The children picked out what they wanted, and then I picked out the rats by calling off one of those funny little counting things you play hide-and-go-seek with. The rats and the children were picked out, the *Pied Piper* and the mayor of the town were picked out, and then we decided where the town hall should be. The *Pied Piper* came out and piped his little tune, and the rats came from every direction. The children did it in the most charming way. Of course, there was no hint of direction, there was nothing at all except a spontaneous playing of the game. That story was impressed in all its parts on the minds of those children as I have never known another story to be. I knew it because I visited one of the homes, where one of the sets of children lived, just afterward, and I heard nothing but *Pied Piper* the rest of the time. It was not that it was a valuable educational feature in any deep sense; it was simply one of those things that help a child to get power of expression, natural power of expression, and freedom.

Now, it may be that what I have been saying sounds very fatuous, but perhaps it will leave at least a little suggestion in your minds, if you will just remember that what I am driving at is that English is a spoken language, and that imitation is a helpful feature of teaching, and that story-telling is a helpful kind of imitation.

MR. CLAPP: I beg to indorse what the lady has just said. I do so heartily. I think it is a fine thing, taking advantage of the imitative faculty. I think, when I call your attention to the way in which children play school, you will understand that children learn a great deal by the imitative faculty. They bring out all the school paraphernalia, as far as they can, in their teaching; and sometimes they bring out that part which we usually keep in the closet.